## STAGE REVIEW.

Seek and Buskin in Prosc, Poetry and Song.

TRIUMPHANT CTALIAN OPERA.

Who Write Our Plays and Manage Their Production-P'aying Abroad-The London Stage and Its Latest Dramatic Children.

#### ITALIAN OPERA.

The Strakosch Company-Review of the

Past Season. The latest and most satisfactory of reform movements is that which Mr. Strakosch introduced in the management of Italian opera during the season which closed with yesterday's matinée, and which may justly be placed at the head of all other operatic seasons in this city. Although the adverse circumstance of a financial panie, affecting all industrial interests and bearing in its train woes innumerable to those who may be regarded as the chief supporters of opera, had a baleful influence on the pecuniary results of this remarkable season, yet the plucky impresario never faltered in his arduous task of carying out to the letter his engagements with the public. We have been favored with operatic representations of a standard of excellence far above what previous experience led us to expect, and in two cases-the production of Meyerbeer's greatest work, "Les Huguenots," and Verdi's latest and most remarkable work, "Aida"-the performances were on a par with the best efforts of London, Paris, Milan or St. Petersburg. Mr. Strakosch's efforts during the past season have gained for him the admiration and hearty endorsement of every friend of true art, and have rendered it extremely difficult, if not impossible, for any of his successors to return to the Rip Van Winkle policy which has so long characterized the management of Italian opera in this city. He has broken the spell of depending upon a single artist as a chief attraction, and, by presenting an ensemble of talent, symmetrical and satisfactory in every particular, he has placed Italian opera on the same sound basis as that on which two or three of our leading theatres rest. The principal artists of his company, one and all, have gained laurels which were formerly monopolized by the prima donna or tenor, and Signor Muzio, the chef d'orchestre, has made the chorus and orchestra special attractions in themselves. The minor rôles in the various operas prought out have been entrusted to competent hands instead of the incapables who, from time immemorial, have been inflicted upon the indulgent public. In fact the company of Mr. Strakosch is so good, collectively and individually, that no words of commendation should

Mme. Nilsson, whose claims to pre-eminence on the lyric stage are indisputable, came back to us, alter a year's absence, a more finished artist than ever. To the glamour of poetry and grace, which envelops all her lyric impersonations, there was a marked accession of great dramatic power and intensity and breadth of tone and warmth of expression in her voice. New beauties were unin her well known interpretation of the hapless Violetta, the martyred Gretchen. the Bride of Lammermoor, the gentle Mignon, the impassioned Leonora and the coquettish Lady Benrietta. But in the rôle of Valentine in "Les Huguenots" she rose to a standard of greatness that dwarfed all her previous efforts in opera. The American stage has rarely witnessed an exhibition of such histrionic and musical genius as the Swedish Nightingale has shown in the fourth act of Meyerbeer's great work. Even in "Don Giovanni" the weakness of the other artists in the cast served as a foil to the finished and artistic impersonation of the rôle of Elvira by Mme. Nilsson

Mile. Ostava Torriani, who deserves a place beside Mme. Nilsson, for the ardnous task she has completed of undertaking such important rôles as Lucia, Elvira in "Ernani," Zerlina in "Don Giovanni," Filina in "Mignon," Glida in "Rigoletto" and the title rôle in "Alda," and achieving a genuine success in the last mentioned character, is a very young prima donna, possessed of a welltrained, flexible, pleasant voice, which in course of time will probably become an organ ranking artists whose names are inscribed on the tablets of fame. In "Arda" Mile. Torriani has gained an assured triumph, considering the immense difficulties of the rôle and her finished interpretation of it. Her debut in "Lucia" was made under circumstances which would have discouraged many a prima donna. Called upon in a few hours' notice to make her first appearance in a rôle in which Mmc. Nilsson had gained her most precious laurels, Mile. Torriani gravely undertook the task and sprang at once into popularity.

Mile. Maresi is the youngest member of the company, and in the rôles of Margarita in "Les Hugusnots" and Lucrezia Borgia she proved herself a successful. Her voice is too small in timbre for such arduous music as was assigned to her in "Don Glovanni." Yet the success of Mile. Maresi in the operas of Donizetti and Meyerbeer is a favorable

ugury of her future career.

Miss Cary has, during the last season, astonished Mass cary has, during the last season, astonisace ever, her admirers by the great improvement visible in her rendering of the music of Azucena, Urban, Siebel, Federico, Amneris, Nancy, Maddelena and Orsini, in all of which roles she gathed well-leserved appliance. In the part of the jeatons and revengetin daughter of Pharaon, in "Arda," her acting and singing have placed her in a pes-ition second to no living contraite on the operation ition second to no living contrasto on the operation boards to-day. Close study, a magnificent voice and a natural desire to excel in the roles cartrasted to be a standard to examine the standard to her, have moulded Miss Cary into the symmetry

and proportions of a great artist.

Signor Campanini claims the first attention among the male members of the company. From his debut as Gennaro to his last buished impersonaso surpassingly great that the chief source of the honors in both operas must be accorded to him, Unike other Italian tenors, Campanini is a thorough musician, and is well acquainted with the intricate and voice-destroying works of Wag-ner. The most remarkable feature of his voice is that he sings better towards the cices of an opera than in the beginning. He combines all the poetic delicacy of Mario and Gugdini with the nervous power of Wachtel. A respiendent career is before ower of Wachtel. A resplendent career is before ignor Campanini, and there is every reason to ex-

Signor Campanini, and there is every reason to expect that he will become the representative tenor of the operatic stage.

The next artist in point of merit that claims attention is M. Victor haurel, the principal barytone of the company. With the sole exception of M. Faure, there is not on the operatic stage a barytone whe can compare with M. Maurel. The only fault to be considered in speaking of him, is the smallness of his repertoire. When "Rigoletto" was produced, he was not prepared in the title role, which every great barytone is expected to know. But in the operas in which he has appeared, Maurel has won the highest triumphs that an artist can wish for, the perfection of singing and acting.

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Signor Nannetti, the basso of the company, in the trying roles of Marcel in "Les Huguenots," Ramins, the high priest, in "Arda;" the Duke in "Lucrezia" and Silva in "Ernani," has given in "Lucrezia" and Silva in "Ernani," has given in "Lucrezia" and Silva in "Ernani," has given in "Lucrezia" and Silva in "Ernani, has given in "Lucrezia" and Silva in "Arda; has given in "Arda; has given in "Lucrezia" and produces more artistic effect in his roles.

displays far more musical intelligence and produces more artistic effect in his roles.

The second barytone of the company, Signor Del Puente, deserves special commendation on account of his signal services during the season; so does Signor Scolara, who has undertaken with success this season the smaller roles in certain operas. The chorus and orchestra, under the able direction of Signor Muzic and Herr Behrens, have been of such a degree of excellence that few opera goers in this city can point to anything in tals line to compare with these departments as presented by Signor Muzic and Herr Behrens. The noise en scène in "Afda" will lear favorable comparison with the best efforts of our dramatic managers. For the first time in the history of opera in this country a grand work in opera was presented without a flaw, either in the cast or the scenery and appointments.

thout a may, each of appointments.

The following operas were produced during the st season, which consisted of 30 evening perrmances and 10 matinces:—"Traviata" two, accrezia" two, "Faust" four, "Lucia" three, alignon" three, "Il Trovatore" four, "Ermany, se, "Don Giovanni" three, "Martha" three, "Les uguenots" five, "Rigoletto" one, and "Afda"

guenots" five, "Rigoletto" one, and "Arda" ir performances.

Nothing can be added in terms of commendation our previous remarks on the operas produced oring this magnificent season. Mr. Strakosch a successfully undertaken the rôle of operationneer, and he has proved himself this season.

And nes-Our Plays and Who Write Paem-The Prospects of the Winter

TO THE EDITOR OF THE HERALD :-Theatrical managers think their winter season is fully opened only after the frosts have housed residents in winter quarters and incited country cousins to yearn after the fashions, enticements, giamours and amusements of the metropolis. Managers know that three-fliths of their patrons come from among the sojourners. The runs of plays soon exhaust the mere metropolitan two-fifths. Twenty or thirty years ago "runs" were not possible, be cause of the fact just mentioned. Then New York was not, as now, a city of hotels, shops and immigration depots. With the advent of Thanksgiving Day and the Borean blasts the full winter season to the theatres has opened. It will be a long one. Substantially the antumnal one has ended. This was brief and not remunerative.

The opening winter season finds two more theatres than last year-those of

DALY'S AND BOUCICAULT'S. superficially considered, the competition seems too lively for the times. However, theatres run in special grooves, and do not interfere with one another so much as appears at first mention. It is not necessary to particularize. Glances at the announcement advertisements will enable any one to verify the assertion and make his own classification. Theatrical management, in the main, resembles stockjobbing. It is dependent upon the good will which the theatre obtains, as stocks are upon the tightness or ease of the money market. The resemblance applies also to the amount of pecuniary risk taken. Gain and loss to manager or stock operator come in like sudden proportion. Both make money rapidly when fortune favors. Both suffer large and sudden losses when ill luck overtakes. Margins have to be suddealy met, and a week of continuous nightly losses shows a large debit in a manager's profit and loss account. In each instance of Wall streeter and manager the risks are founded upon anticipation, guided by such calculation only as becomes pos sible whenever it must be based upon many contingencies and unforeseen events.

THE RISKS OF MANAGERS. Severely cold or wet weather, sleighing attractions, the party and Lenten seasons, with rivalries from neighbors, are the events leared by managers. They are not so atraid of panics, however, because the data of 1837, 1845, 1857, &c., proved that worried people required and sought that amusement of the theatre which, beyond all others, takes the auditor for a time outside of the realistic world, in which he perhaps gallops "with care as a sad horseman beside him."

Every manager is careful to select an appropriate site for his theatre, an adaptive stock company, and plays which will not only fit the members like well cut coats, but will also cater to whatever popular taste he contemplates under the "peculiar resources of the establishment"-as Mr. Vincent Crummles phrased it when he suggested the real pump and two washing tubs for Smike's and Nicholas Nickleby's appearances. Managers like the good Crummles have always something corresponding to the Crummies pony "to fall back upon" when a standing novelty falls. The manager makes often large profits upon a small investment; like the stockjobber, again. He may hire his theatre, borrow a few thousands for stock ing the stage, &c., &c., engage a company, pay an author, and do all that upon self mortgage of his own receipts in the future. A full house will usually give an average gain of 200 or 300 per cent on the receipts over the night's moiety of expenses. Again, a half nouse will bring him little excess in the net. A thin audience will leave him debit when he "makes up the house," a process which he or his treasurer usually performs before "the lights have fled and the stage garlands are dead and all but him de-

A manager is like a petty king of an old German principality. He is surrounded with jealous and envious neighbors. His subjects are unruly, querulous and full of petty importance. He must keep up a show of resources, even when the exchequer is low. In short, he lives ever in the midst of bottled earthquake, and his best capital is that constant show of mystery which constitutes the popular charm attached to every playhouse. The "shop intricacies" of a theatre are great, and because the outside world knows so little about wings, flies, sets, grooves, slides, traps, lefts of centres, properties, wardrobes, rehearsals, &c., that the secrets of behind the scenes remain so delightful to the imagination of the pitite and of the god of the

The manager, with a theatre on his hand, begins The manager, with a theatre on his hand, begins his preparations for a season much in advance of it. If he opens in September he will have all his engagements signed by April or May. He is in constant communication with the dramatic agencies who act as the brokers between managers and playwrights, actors and what are catled by stage foik "the ballet," and by outsiders the "supes," All employes who tread the stage and are not in the bills belong to the ballet. Should an actor or actress fail or break their contract then an agency will urgently submit candidates with credentials.

THE IDEAL MANAGER AND HIS ASSISTANTS.

The perfect manager should be one of executive talent, diplomatic tact, great patience, quick decision, firmness in resoive, antocratic in his professional purposes, and willing to receive and siit suggestions, although he may not use them. His executive talent is needed to govern his subordinates; his diplomace for rities, authors and the public; his patience for his perplexities; his decision firmness and autocracy to operate on events, changes and complaints. The willingness for inits is needful, because his own brain may weary of fertility in inventica and adaptation. They have many such managers in Paris; two or three in Londou; but to discuss whether such an Admirable Crichton lives in New York might provoke invidicts discussion. The manager delegates and distributes his powers and duties among members of a cabinet. His stage manager is his premier and secretary of the inferior; and his business man becomes at once secretary of state, 0; war, and postmister general. The head stage carpenter and machinist, the chief scene painter and the property man are under secretaries in the home department of no nean influence. An unpedantic leader of the orchestra becomes his delight as member of council. If he can select unimpassioned box officers, with patient and pointe ushers, who, one and all, are blessed with the bump of individuality, then the manager can long wear the cap of a Fortunatus.

A MANAGER'S TROUBLES. THE IDEAL MANAGER AND HIS ASSISTANTS.

dividuality, then the manager can long wear the cap of a Fortunatus.

A MANAGER'S TROUBLES.

The imps in the life of a manager are, first, impecunious proprietors of those newspapers, waich (to quote from Horace Greeley) an inscrutable providence for some undiscovered purpose permits to live; second, flighty authors; third, Bohemians, who write cheap pulfs for cheapened editors. The "weakly" new spapers demand advertisements with the plack of highwaymen. It is your paironage and a pulf, or your silence and an assault pictorially or otherwise. The author wants his "play"—often a mere collection of narration, dialogue, or insecutive sketches, without climax or business—produced, or else he will stab the company with a communication addressed to some of the varied circles in the newspaper zodiac.

THE MONEYED MANAGER.

When the manager has command of capital he is enabled to produce spectacle and the stage adornments of comedy at shortest notice. Many plays cannot be prepared without expensive dresses and furniture. The day has gone by when an actives can portray a duches in a dollar sik or a stage manager can furnish a salom in a paiace with chintz or rep, as used to be done in those "good oid days of Drury and the Park, sir," which so many good-natured old gabsters still prate about.

The Artistic Manager.

THE ARTISTIC MANAGER.

The oldest faanager in point of service in this city is Lester Wallack. It is about 21 years ago since his lather, the Veteran, and himself went into partnership in purchasing Brougham's Lyceum, is Broadway and Mercer street, south of Broome. The establishment removed to its present site about 1860. It was said they began of a capital of \$5,000. Out of this venture has come a colossal fortune, henestly earned, prudently conserved and benignly applied to artistic and social purposes. At this theatre Julia Barrow, Laura Keene, Mrs. Hoey and Miss Madeline Henriques made their great successes. Sothern (under the name of Stewart), Billy Florence, Floyd and Ringold first won their spurs with the Wallacks. A bound flie of their playbills shows the largest catalogue of artists of any house, among whom, beside the foregoing, may be enumerated Blake, Walcot, Holland, the late James W. Wallack, Brougham, Gilbert, Stodart, Setton and Fisher, Mary Cannon, Mrs. Vernon, Miss Eytinge, Mrs. Brougham, Louisa Moore and Effe Germon. Indeed, the 21 years history of Wallack's should be written, for it would be found replete with incident, dramatic gossip, blograthy and greenroom enti-chat. It would also accurately reflect the amusement thermoneter in the various seasous. THE ARTISTIC MANAGER

Not plous David when before the Ark, His grand pas seal excited much remark!

His grand possed excited much remark!

TALL MANAGEMENT.

The Messrs, Booth come next in precedence of time. Their speciality lies mainly with the legitimate. Their diet for the season may be likened to a sandwich, in which the scenic forms the slices of bread, and the substantial layer between them is variously changed from Shakspeare to the particular pieces of stars like Jefferson, Maggie Mitchell, Florence, Owens, &c. Their stage and its belongings are larger and more extensive than any in the country. Their managerial reacures are comprehensive in arrangements for heating, lighting and machinery or allording facilities to carpenter shops, paint rooms and dressing apartments.

prehensive in arrangements for heating, lighting and machinery or allording facilities to carpenter shops, paint rooms and dressing apartiments.

THE BOWERY MANAGEMENT.

William B. Freligh has been for a long time, and as the successor of George Fox (the Grimaidi of the present) manager of the Old Bowery Theatre. It has been made in his hands emphatically a people's playhouse. No money is wasted upon adornment nor extravagant stars. And he is required by the law of his patrons to change his bill at least once every week. The house never closes (except on Sunday), and in the coarse of a year tragedy, comedy, farce, melodrama, comedydrama, burlesque, ballet, spectacle, dancing, banjo playing and ministreisy have each and all had their turn like varying battler cakes on a hotel "griddle."

VERSATILE MANAGEMENT,

George Wood, of Wood's Museum, is an old stager in management, and originally came to us by the way of the West. After Barney Williams surrendered the first Wallack building, he conducted it as the Broadway Theatre. When that was pulled down to make way for stores, Mr. Wood leased the Banvard Museum and Theatre, on upper Broadway; and has made of it an uptown Bowery or London Adelphi. He has frequent changes of bill and rapid alternations of actors from sterling provincial dramatic schools, who come to this city periodically in order to obtain metropolitan refreshers for rural use.

Mr. A. M. Palmer is the more recent manager. For many years inbrarian of the Mercantile Association, he brought to his connection with sneridan Shook in the Union Square Theatre large acquaintanceship with business men, society and dramatic interature. This theatre is manny run upon its company for comedy and light melodrama, but does not disdain to occasionally enlist a star in its firmament.

"CONTEMPORANOUS COMEDY OF HUMAN INTEREST."

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"CONTEMPORANEOUS COMEDY OF HUMAN INTEREST." Augustin Daly is a New York boy, and atthough only about 30 years old, and a veritable juvenile walking gentleman in appearance, supervises the management of four theatres and has absolute-control of two. They are the Olympic, Grand Opera House, Broadway and the New Firth Avenue. The first is owned by John A. Duff, the second by the Eric Company, the third by A. T. Stewart and the last by the Glisey estate. It is estimated that his annual payments for rent are about \$100,000. Thus he directs four stock companies, and, save in agre, resembles for executive capacity Commodore Vanderbilt. The latter waters his stock companies, as is said; but Daly is expected to infuse spirit into his. To think out amusement for other people is probably a matter of work. As yet his duties have not worn him into a managerial nervousness, which in London has often cropped out into brusqueness and the very opposite of yielding diplomacy. And his elasticity seems chronic.

Both the Olympic and Broadway appear to be maintained as star theatres with "Dainan" as well as Thainan auxiliaries of company, scenery and properties. Already Alimée, Lydia Thompson, Mrs. Oates, Emmet, McWade and Miss Le Clercq have appeared at one or the other of them. The Grand Opera House is devoted to melodrama, spectacle and pantomime. But as every Mormon is said to prefer one of his wives over the others, there is no doubt Mr. Daly's warmest love will be given to his New Fitth Avenue Theatre, waich opeus next Wednesday evening. It takes its name from obedience to the Latin saw, lucus a non lucendo. He never had a Fitth Avenue Theatre. It was, when in Twenty-fourth street, as it now will be in Twenty-eighth street, located nearest to Broadway. The people, however, got to calling the cosey box behind the hotel by its Fith avenue name, and, like a discreet merchant, Daly stuck to his trade mark.

and, like a discreet merchant, Daily stuck to his trade mark.

An Author Manger.

On Christmas night the New Park Theatre of Mr. Bouckault is announced to open. This has also been described from plants in these columns, and will, of course, be again enlarged upon when the impending event invites as matter of popular interest. Like Mr. Daily, Mr. Bouckault is restless and full of work. Two of his plays are underlined at other theatres, and he is, of course, preparing a third for his own. Perhaps he writes too rapidly: and yet some of the longest lived plays are produced at red heat.

The Successful Playwright is born and not made. It is one thing to carpenter a drama and another thing to beget it, like as Jove's brain beget a Minerva. Your Falconers, Byrons and Gaylers do the former, but your Bouckaults, Sardous, Yom Taylors, Robertsons and Alberrys are born with dramatic knack. They who may be called original dramatits's write nice closet plays, but never good acting ones. The best of Shakepeare's works are constructed upon incidents and events that are borrowed from writers on history. There must be genius in the successful playwright, but genius begets a knack in adapting plots and dovetalling situations. This knack is to the dramatist what savoir faire is to the diplomatist. It is the key to his success in the profession. One may characterize and identify it, but cannot give it definition. The dramatist without this knack, and it seems inborn, will find his dialogue degenerate into narrative rather than illustrating and stimulating action; his situations will often develop anti-climax, and occasionally his best effects will ship wreck upon commorplace. Bouccault probably possesses this knack better than any living author. He writes with great rapidly, and all his ideas seem to fall at once into dramatic tine with the precision of soldiers on parade. He evidently pictures on his brain the stage effects as he crethe precision of soldiers on parade. He evidently pictures on his brain the stage effects as he creates them with his pen. When he has finished his play it has had a full rehearsal aiready. Mr. Daly has shown this knack also in "Under the Gaslight," in which the most mediocre incidents of every day town and country life have been worked up into complications and denouements which encepter heart-hears from the most universities. into complications and denouements which engender heart-beats from the most unmagina-tive. Their experiences as managers have en-hanced this knack in both Boucleault and Daly hanced this knack in both Boucleault and Pasy.
The former, however, has never been so successful
a manager as author. One can be prodigated
ideas in the latter capacity, and then the prodigailty atds; but prodigatily in management has
many times brought Boucleault to his bottom dol-

ar.
SENSATIONAL AND MISCELLANEOUS MANAGEMENT.
A manager who has happy sympathy with the
outlar instincts is Josh Hart, of the Theatre
tomique. His playhouse is a dramatte restaurant, where during the season everything in the marke has been cooked and placed on the bills of fare He does not fish with reel and rod and delicate balt, but puts his large drag net into the ocean of amusement sailors, and through successive hausbrings into his managerial control the whole of

brings into his managerial control the whole of these in the course of a year.

SHALL WE HAVE A VAUDEVILLETHEATRE?

Perhaps there is yet room for a larce theatre it which people can indulge a premeditated design t laugh. The peals which saluted the Voke's family and nightly vociferate "To Oblige Benson" at Wa-lacks, are evidences of a popular demand. Fang-such a place of amusement with Stoddard, Lamb Fiske, Davidge, Fawcett, Leffingwell and Becker were representatives of Monus and Fille Ger Fiske, Davidge, Fawcett, Leffingwell and Becket as men representatives of Monus, and Ellie Germon, Mrs. Seiton, Amelia Harris and Kittle Blanchard as actresses; and giving one short bur lesque, one song, Vavdeville, and a couple of farce every night, with an advertised time-table of the beginning of each one, so that i a theatre goer could not eat the whole dessert, he might at least choose a dish or two. Of course the might at least choose a dish or two. Or coarse the engagements would have to be made months before such a theatre opened in order to secure the material before it was scattered into other establishments. As the theatres are now conducted merriment becomes an incident, not the full effective of the secure of two.

There is every prospect of a remunerative season of the managers. Some of them have, in comto the managers. Some of them have, in com-pliance with arguments first suggested in the HERALD, adapted prices to panic purses. Others, who can command excusive audiences, still retain the dollar and dollar and a half prices. People must relieve their minds and gratify the Angloare pilgrims in our leisure to the various shrines of imaginative heroes and fanciful goddesses which

## THE LONDON THEATRES.

Miss Braddon's Drama-Sketch of the Authoress and the Audience-Mr. Bernand's New Burtesque. LONDON, Nov. 15, 1873.

There was great excitement in our theatrical circles on Thursday night, and every one taking an interest in the drama strove to be present at the Princess' Theatre, the occasion being the produc tion of a play written by Miss Braddon, who, though one of our most popular novelists, had never put forth any specimen of her dramatic power. It is some 12 or 14 years since that Mr. Edmund Yates, who was forming the framework for the Christmas number of the Welcome Guest, was so struck by the freshness and vigor of one of the contributions, professedly sent in by a lady of the name of Seaton, that he directed the attention of the proprietor of the periodical to it, and suggested that a writer of such promise should receive further encouragement. Miss Seaton proved to be the assumed appellation of a young lady named Braddon, who was commencing life by educating herself as an actress, but who at once quitted the stage and would also accurately relief the authors seemble there in the various seasons.

The spectacular managers to notice in point of dramatic age are Jartett Falmer, who have been for 10 ters to sneer at Miss Braddon's novels, but the enlightened as to her religion. Being informed unprinted; but some of them are perfect gems, years managers of a, T. Stewart's lower thesate.

Talian Art: Hogarth's Works, an early and beautique and beautiqu

that they were full of fiesh and blood interest, as distingushed from the washed-out, goody-goody twaddle of Holme Lee or Mass Katherine Saunders. Not that Miss Braddon's novels have even the smallest approach to "strong hking" in the shape of pruriency; they are alike free from the luscious, voluptuous nonsense of Ouida and the coarse crudities of Miss Broughton. Their tone is invariably healthy, their plots well constructed, but not unduly enamored, and their writing-when the author is out of reach of her Lemprière and Dr. Smith's Dictionary of Classical Antiquitiessound and pleasant. Moreover, it is well known sound and pleasant. Moreover, it is well known that, unlike many other authors who have not succeeded half so well popularly and pecuniarily, allss Braddon is singularly devoid of literary envy and jealousy; that she is never neard to speak in detraction of her brother and sister scribes, and that she is as simple minded now as sne was when she contentedly submitted her copy to the decision of those whom she has passed in the race. In the crowded house I do not think that there was one person who was not sincerely anxious for the success of the kind-hearted, clear-neaded, thoroughly English lady.

THE AUDIENCE.

Engish lady.

THE AUDIENCE.

It was a grand opportunity for any one wishing to show a stranger some of the literary celebrities of London. In addition to the regular journalists there were present Edwin Arnold, the poet, and Justin McCarthy, the essayist; Octave belepierre, the Beigian Consul and writer; Shriey Brooks, the editor of Punch, and Frank Burnand, the brightest of his staff; Charles keade and Dutton Cook, the novelists; G. M. Fenn, the editor of Cassell's Magazine; John Maxweil and William Finsley, the publishers, and a nost of dramatists, including Paigrave Simpson, Falconer Reece, Frank Marsaall, the author of "Fales Shatne," and A. W. Dubourg, Tom Taylor's collaborateur in "New Men and Old Acres."

author of "Faise Shame," and A. W. Dubourg, Tom Taylor's collaborateur in "New Men and Old Acres."

INE PLAY is founded on the story told by Boccaclo, Chancer and flity others of the sufferings of patient Griseida; how that being of low estate was courted and married by a prince; how the prince's wicked cousin persuaded him—to prove, as it were, his wile's patience—to infine upon her every possible annoyance and indignity to the extent of declaring that he would be divorced from her and would marry another lady in ner place; and how, in the end, of course, vice is folied and virtue triumphs, and they two live happy ever after. It is singulasthat a woman of Miss Braddon's tact should have selected such an undrainatic story, into which even her knowledge of stage requirements and her blank verse—which is decidedly above the average—nave been insufficient to put life.

There is only one dramatic situation throughout the piece and that is at the end of the second act, where the prince banishes his wife and she tells him, in spite of all his crueity, she still shail love him. This, treated by an actress of finesse and depth combined, might have been made much of, but firs. Rousby has neither finesse nor depth, nor the faintest power of displaying the emotion required. She never forgets that she is the "Beautiul Mrs. Rousby" of the Stereoscopic Company; her method of expressing passion is to open her large eyes wider than usual and to put her hair back from her face with her hands; and as to grief or pathos she utterly falls in its expression. When Miss O'Neil played Juliet, she used, it is said, to weep real hot, scalding tears, but Mrs. Rousby does nothing so unladylike or so discomposing to the features, it is time that this sham of "eminent artiste" and "charming actress" should explode. Mrs. Rousby has a remarkably handsome ince of the statuesque type; her figure is not good, her movements are ungainly, and as an actress she is decidedly third rate. Mr. Rousby was better suited with the character of the nean spi

Mrs. Rousby, were very gorgeous and in the best taste.

THE SUCCESS

was very loud and very noisy—salvos of appiause, recalling of the actors, summons of the authoress, who first bowed from her box and was then led across the stage. But it was a succes d'estime, an outburst on the part of the public to show their genuine admiration of Miss Braddon herself, not of the work that had just been presented to them. The play was generally felt to be temous and will probably not have a long run. When Miss Braddon next tries her hand at the drama—it will not be long for she is an indefatigable worker and has always had a lenning towards the stage—she will probably eschew blank verse and the middle ages, and give us a story of our own day, with a plot of such subtlety and dialogue of such strength as she never falls to incorporate into her novels.

At the Opera Comique Mr. F. C. Burnand has produced a burlesque based on the old operatta of "The Waterman," which will probably rival his "Black Eyed Susam" in popularity. There is no writer of genuine nonsense—which when good is better than the most elaborate wit—to equal Mr. Burnand when he is at his best, as he is in this last attempt.

## MUSICAL AND DRAMATIC NOTES.

We infer that Mr. W. J. Florence is to play in "Fileen Oge" at Booth's this week.

To-morrow evening the Vokes appear at Niblo's have the faculty of pleasing, and that the scenic effects will be very fine. The rest of the story can only be told when the piece is presented. At a number of the theatres, last week's bill will

be continued, "The Marble Heart" holding the stage at the Olympic, Mr. John E. Owens' specialties of Major De Boots and Solon Shingle at Wood's. and the Lingard specialties at the Broadway, with a change in the comedy part of the business. Mr. John McCullough appears at the Park Thea-

tre, Brooklyn, this week as Richellen, Gladiator, Jack Cade and Richard III. Mr. McCullough, who is the proprietor and manager of the California Theatre, was for many years the leading support of the late Edwin Forrest, and has become the possessor by purchase of Mr. Forrest's plays.

The literary genius who does the brilliant advertising work for the Olympic informs an admiring world that Mr. Edwin Adams is "pronounced the most finished artist and sympathetic actor in America." It is no wonder so many people "dissolve in tears" when Adams sets their pumps

Iwo propositions are well worthy the attention of theatrical managers, namely-the tendency of the public taste at this time is for fun, and it is the mission of comedy to be funny. It was the fun of Mr. Lester Wallack's rendering of Foote's "Line" which made the play so delightful. It is in the power of most of our theatres to gratity the popular taste for cheerful laughter and good, hearty fun and yet subserve the highest requirements of dramatic art. Who will adopt our suggestion?

We have arready printed the cast of "Home," which is to be produced at Wallack's to-morrow evening. This comedy series has been exceedingly resulting, and it will doubtless continue so to the end. So far not a single play which has been produced since Mr. Wallack's return to his own stage had an opportunity of seeing him in many of his old parts, in both old and new comedy. Another old comedy is likely to be produced before Mr. Boncicault's new play is put upon the stage. The popular success of the present season is Mr.

L. Fox's "Humpty Dumpty Abroad" at the Grand Opera House. Never before have so many people been gathered in a single theatre night after night as at this house during the last fortnight. There is proof in this that it is in "Humpty and the Clown that Mr. Fox's popularity consists. As a comedian, Mr. Fox has rivats in Mr. James Lewis, Mr. Harry Beckett and one or two others but as a pantorumist he has the field all to himself. Since Grimaldi no artist has occupied a position so exceptional. His lace is a volume of fun and frolic, each look being a fresh page of irresistible humor. This exuberance, ever changing and ever good, has plenty of room for its display in the brilliant scenes of the pantomime, and has again taken the town by storm.

As has already been announced, Signor Salvini's second series of performances in this city begins to-morrow evening, at the Academy of Music, when Voltaire's "Zaira" will be given. The story of this play is as follows :- The Sultan, Orosmane, has become desperately enamored of Zairs, a captive maiden, who, though of Christian parentage, has been brought up in the Moslem faith. Zaira returns Orosmane's love, but, discovering her father and brother in Lusignan and Nerestan-two of the Sovereign's prisoners of war-she yields to their entreaties and refuses to wed the Sultan. She conceals from Orosmane, however, her devoted herself to an horship, with what success the world knews. It is the fashion in some quar-index from him the fact that she is

who, like Othello, has loved "not wisely, but too well," at once offers up his own life in atonement

Fearing lest our condemnation of Mr. Alberry's play of "Fortune" at the Fifth Avenue Theatre might have been too severe, owing to the necessary shortcomings of a first night in a new house, we took occasion to see the piece after all the actors had become easy in their parts, but find that we have no occasion to reverse our judgment. The play is often brilliant in dialogue, but it is weak in conception, and without strong dramatic situaations. It reveals, however, some very good acting under adverse circumstances, Mrs. Gilbert's execution of the character part of Lady Keating being especially praiseworthy; and the smile of Miss Sara Jewetr as the young widow, Mrs. Burrows, when the lovers Kitty and Tom Hawley are reconciled, is as sweet and bewitching as a young widow's smile to her own lover. But the piece has no "go" in it, and it has been withdrawn. The bill this week will consist of "Old Heads and Young Hearts' on Monday evening, with Mr. Davidge as Jesse Rural, "False Shame, or New Year's Eve" on Tuesday and Thursday evenings, "Alixe" on Wednesday and Friday and at the matince on Saturday, and "London Assurance" on Saturday night. This change, rendered necessary by circumstances, is a singular commentary the taste of New York theatre-goers. A weak play, but dotted over with sparkling repartee, produced by a strong dramatic company, acted on a stage where the scenery, furniture and all the surroundings were magnificent and in a theatre that is simply exquisite, failed to please because it was weak. It is impossible to test the qualities of a play except by producing it, and Mr. Daly was right in producing this one. It was high comedy, it was by a dramatist of accepted reputation, it read well, but it failed to please. And this

## LITERATURE.

#### SARA COLERIDGE.

It is now nearly forty years since the death of Samuel Taylor Colerfdge, and yet it is fair to say that no name is more fresh in the literary history of England, nor is there any literary celebrity of the last hundred years, at least, regarding whom the more thoughtful and intelligent of the English speaking people the wide world over are more anxious to learn something new. With what may be called the "student" class Coleridge is a kind of household word. Among the many great men who, at the close of the eighteenth and the commencement of the nineteenth century adorned English literature Samuel Taylor Coleridge was by universal consent conceded the first place and, notwithstanding the revolutions which have since taken place in the world of letters, he still, in the estimation of many most competent judges, retains his high position. We do not say that Samuel Taylor Coleridge was not in some respects an overrated man. All that we do say is that he gave an impulse to English thought surpassing that given by any man of his time, and impression which the vicissitudes of time can never efface. Since the death of Coleridge in 1834 everything which has been printed regarding him has been eagerly bought up and just as eagerly read. The book now before us owes much of its interest

and not a little of its success to the fact that it

bears the name of Coleridge. When we say this,

however, it is not to be imagined that the book is

wanting in intrinsic merits. Far from that. We

know of no book of the kind given to the public in

recent years which, for general excellence, can be mentioned in comparison. In the letters of which

this volume is mainly composed we discover all

the taste of Mme. de Sévigné, with not a little of the sparkle and vivacity of Lady Mary Wortley Montagu. Sara Coleridge, of whom this book is a not unworthy memorial, was the only daughter of the great poet and philosopher. She was born at Greta Hall, Reswick, in December, 1802. She was six years the junior of her brother Hartley and two years the junior of her brother Derwent. At Greta Hall she lived with the Southeys until her marriage in 1829. Her name has long been well known to the literary world. She, Dora Wordsworth and Edith Southey are the personages of Wordsworth's poem, "The in the spectacular extravaganza entitled "Toe Triad"—a poem which, it was supposed by some critics of the day, was intended by Wordsworth to illustrate the three Graces-Faith, Hope and Charity. Sara seems to have been exceedingly beautiful. At 15 she is described by Collins, the painter, in these words: "Coleringe's elegant daughter, Sara, a most interesting creature." Sir Henry Taylor, who saw her when she was about twenty, says :-"I have always been glad that I did see her in her girinood, because I then saw her beauty untouched by time, and it was a beauty which could not but, remain in one's memory for life, and which is now distinctly before me as I write. The features were perfectly shaped, and almost minutely delicate, and the complexion delicate, also, but not wanting in color, and the general effect was that of gentleness; indeed, I may say of composure even to stillness. Her eyes were large and they had the sort of serene lustre which I remember in her fathers." In 1822 she published a translation of Dobrezhoffer's "Account of the Abipones, an Equestrian People of Paraguay," and shortly after a translation from the French of the sixteenth century of the "Memoirs of the Chevaller Bayard, by his Loyal Servant," The former of these won the praise of her father, of her uncle Southey, of Charles Lamb and of Words worth. Her charming little romance and fairy tale, "Phantasiaion," has long been well known to executors she revealed a high class of literary ability-an ability which the numerous letters of this volume admirably sustain. Her literary characteristics are well put in the following ex tract from a letter of Aubrev de Vere, one of her

tract from a letter of Aubrey de Vere, one of her favored correspondents:—

To those who knew her she remains an image of grace and intellectual beauty that time can never tarnish. A larger circle will now know, in part at least, what she was. With all her high literary powers, she was utterly unlike the mass of those who are called literary persons. Few have possessed such learning; and when one calls to mind the arduous character of those studies, which seemed but a representation to her clear intellect, like a walk in monutain air, it seems a marvel how a woman's faculities could have grappled with those Greek philosophers and Greek latters, just as no doubt it seemed a marvel, when her father, at the age of 14, woke the echoes of that famous old cloister with declamations from Plato and Plotinus. But in the daughter, as in the lather, the real marvel was neither the accumulated knowledge, nor the literary power. It was the spiritual mind. The rapt one of the Godlike forehead,

marvel was neither the accumulated knowledge, nor the literary power. It was the spiritual mind. The rapt one of the Godfike forchead, The heaven eyed creature,
was Wordsworth's description of Coleridge, the most spiritual perhaps of England's poets, certainly of her modern poets. Of her, some one said "Her father had looked down into her eyes, and left in them the light of his own," Her great characteristic was the radiant spirituality of her intellectual and imaginative being. This it was that looked forth from her cointenance. Great and various as were her mother's talents, it was not from them she derived what was special to her. It was from the degree in which she had inherited the feminine portion of genius. She had a keener appreciation of what was highest and most original in thought than of subjects nearer the range of ordinary intellects. She moved with the lightest step when she moved over the lottlest ground. Her "feet were beautiful on the mountain tops" of ideal thought. \* \* She was one of those whose thoughts are growing while they speak and who never speak to surprise. Her intellectual fervor was not that which runs over in excitement; a quietude belonged to it, and it was ever modulated by a womanly instinct of reserve and dignity. She never "thought for effect" or cared to have the last word in discussion, or found it dillouit to conceive how others would didn't from her conclusions. She was more a woman than those whe had not a tenth part of her intellectual energy. The seriousness and the softness of her nature raised her above vanity and its contortions. Her mind could move at once and he at rest.

It would not be difficult to justify even this high praise by extracts from the volume before us.

praise by extracte from the volume before us.

worthy of the task. He has gained the go of will and support of the best musicians in the metropole.

OUR, THEATRES.

OUR, THEATRES.

Who Mayage and Act is Them—Their to their peculiar public, who never seem weary of Andiances—Our Plays and Who Write

Who Mayage and Act is Them—Their Andians in the meaning in calify and the same time so popular. The dark who were the idea that Nerestan is a favored lover. This jeasousy ultimately maddens her letters to Aubrey de Vere, she thus spoke of lie is the well known patron of two or three uptown Epschality of Nibio's artabilious critics of the Saturday Review thought, in their own generous manner, to do her harm by branking and support of the best musicians in the meaning in califyating things ecclesiastical. He is the well known patron of two or three uptown Epschality of Nibio's and at the same time so popular. The atrabilious critics of the Saturday Review thought, in their own generous manner, to do her harm by branking and public, who never seem weary of ceptive people soon came to understand meant to their peculiar public, who never seem weary of ceptive people soon came to understant meant to their peculiar public, who never seem weary of ceptive people soon came to understant meant to their peculiar public, who never seem weary of ceptive people soon came to understant meant to their peculiar public, who never seem weary of ceptive people soon came to understant meant to their peculiar public, who never seem weary of ceptive people soon came to understant is a favored lover. This jeasousy ultimately maddens favored lover. This jeasousy ul mouth,' like a 'dew-tipped rose,' with lilles above him and Cupids all around him. nus was in love with such a girl-man as that she was a greater fool than the world has ever yet known, and did not know what a handsome man is, or what sort of a gentleman is 'worthy a lady's eye,' even as far as the "outward man is concerned." Such nice bits of criticism

abound in the volume. As a book full of reminiscences of an interesting past, as a worthy memorial of a lady of great moral worth, as well as high intellectual ability, and as a model of epistolary correspondence, we commend the "Memoirs and Letters of Sara Coleridge." "Memoirs and Letters of Sara Coleridge," edited by her daughter. Harper & Brothers, New York.

#### LITERARY CHIT-CHAT.

THE REV. DR. DAVIES, who did up the preache of heresy last year in a book styled "Unorthodo" London," has now done up the heresy hunters to a-

der the title of "Orthodox London." THE SPENSER SOCIETY has issued a second c lection of the works of John Taylor, the wat poet. It will next print Kendall's "Flowers of Epigrammes," a very rare and curious collection, first printed in 1577.

A JESUIT FATHER, OF STONYHURST, IS WELLING A history of the doctrine of free will in modern Eng lish philosophy.

MACMILLAN'S MAGAZINE renders Longiellow's "Excelsior" into "pigeon English," which is exas-

peratingly ludicrous. THE LEARNED BARROW, theologian and mathe matician regarded poetry as ingenious nonsense, wrote of the author of "Paradise Lost" as "One Sir Isasc Newton acknowledged "Para-

dise Lost" was a fine poem; "but," he added, "what does it prove?" THE LECTURES for women at Cambridge, Eng-

and, are largely and increasingly attended. Miss Dickinson's new work of fiction has not yet been placed in the hands of James R. Osgood & Co., all reports to the contrary notwithstanding. PROTUNGUAM'S "Life of Theodore Parker" will

not be out until February. Lewes' "Problems of Life and Mind" will proba bly make its appearance before Christmas. THE "MEMOIRS OF MRS. SOMERVILLE" WIll be

ready on or about January 1. HARDLY ANY BOOK of late years throws so much light on the literary society of London as the late Henry F. Chorley's "Life and Letters."

THE CENTRAL ASIAN question is to be further elucidated by three new books-the Baron Von Heliwald's "Russians in Central Asia," Sir Henry Rawlinson's "Political and Geographical Condition of Central Asia" and T. T. Cooper's "New Routes for Commerce."

PROFESSOR GEORGE RAWLINSON IS about completing his great historical work by a volume entitled "The Seventh Great Oriental Monarchy, or a History of the Sassanians." "THE NORMAN PEOPLE and Their Existing De-

scendants in the British Dominion and the United States of America" is the title of a forthcoming book from the London press which ought to be interesting. ROBERTS BROTHERS will publish in the United

States "The Personal Recohections of Mary Somerville." CHARLES G. LELAND, who is lately quite a prolific author, has written "The Legends of the Birds," which Henry Hoit & Co. publish in an elegant quarto, illustrated with colored hthographs.

GAIL HAMILTON'S new book of social and do-

mestic sketches, issued by the Harpers, has the curious title of "Twelve Miles from a Lemon." WHEN THE MANUSCRIPT Of Cariyle's "Sartor Resartus" was put into Mr. Mili's hands he thought slightly of it. He says:-"I did not, however, deem myself a competent judge of Carlyle, I felf that he was a poet and that I was not; that he was a man of intuition, which I was not, and that as such he not only saw many things long before me which I could only, when they were pointed out to me, hobble after and prove, but that it was highly

probable he could see many things which were not visible to me even after they were pointed out." "THE INFERIOR SEX," meaning men, have been written about in a new novel by De Thew Wright, a witty Cincinnati lawyer. Lee & Shepard, of Bos

ton, are the publishers. THE APPLETONS have published a political book on South Carolina under negro rule entitled . The Prostrate State," by James S, Pike.

MME. RATAZZI has kept her husband's papers, and will follow the example of Mrs. Grote by publishing, when her grief shall have somewhat subsided, a work entitled "Ratazzi and His Time, by a Witness of the Last Ten Years of His Life."

THE JAPAN Mail, an English paper published in Japan, says the sending of Japanese youths to America and Europe to educate them as civil servants is a failure. They return with a mere smattering of knowledge, a high conceit of their abilities, a strong taste for beef and beer and a prodigious contempt for their own country.

"THE PHILOSOPHY OF HISTORY IN EUROPE" IS the title of a work which Robert Flint, professor at St. Andrew's, has in elaborate preparation. A FRENCH TRANSLATION of Caleb Cushing's

Treaty of Washington" has been published in

## ART MATTERS.

## A Russian Photograph of Nilsson.

Many photographs have been taken of Mme. Nilsson, but we have seen none which, for beauty of execution and perfectness of expression, will compare with one temporarily in possession of Mr. Snedecor, No. 768 Broadway. It is by a Russian photographer, was brought hither by Mine. Nilsson last September and has since been presented by her to one of her friends. There is a certain r to one of her friends. There is a certain ality in the expression which recalls some of the iderer passages of Mignon and Ophelia. If r photographers can execute anything quite so of as this it is to be hoped they will do so. For ew days it will remain visible at the place we

# BOOK TRADE SALE.

A Fine Array of Valuable Works. Mesars. Leavitt & Co., auctioneers, have just

issued a catalogue of an extensive collection of valuable and choice illustrated books, forming an unsurpassed assemblage of works connected with the fine rts, to be sold by auction on Wednesday next, and following days, at half-past seven o'clock P. M. Tois catalogue is beautifully printed, and in a style core responding to the importance of the books. The title page promises much, and these promises are made good by the books themselves, which are much better than many collections that have been put lorward with more pretence. Indeed, so valuable is the collection that it is currently stated "that a wei-known uptown brookseller and importer, who makes an annual seller and importer, who makes an annual bibliographical tour in Europe estimates it as being worth \$30,000." That is a matter, however, about worth \$30,000." That is a matter, however, about which a more certain opinion can be expressed after the sale. It will remain to be seen how far the panic will have affected the price of reality first books—lor, of course, their value cannot have been changed by such an event. Such an opportunity for securing books of this class rarely occurs, and there are no books in this collection which would not torm a really useful and ornamental addition to any library. There are over 550 authors represented in the collection, consequently only a brief reference can be given to a few of the most prominent names. The collection is unsurpassed in works relating to the fine arts, and it is also rich in volumes of history, biography, poetry, they drama, and belies-lettres. The books are generally in superb bindings, and in fine condition in every respect.

Among the unique volumes named in the catalogue are:—

A goracous copy of Dore's Bible; Gilray's Caricatures, a more original copy: Watt's "Industrial Arts of the condition in the catalogue are:—

Among the fining violates hands a safe carea to go are:—

A gerreous copy of Dore's Bible; Gilray's Caricatures, a success or go power waters and some services of the Nineteenth Century; Waring's "Masterpieces of Indus. Nineteenth Century; Waring's "Masterpieces of Indus. There was the solid of the English;" "Examples of Dresses and Habits of the English;" "Examples of String Glass in Europe, "two volumes, folio; Raydell's "Shakospeare Gallery;" Seroux d'Agincourt's "History of the galleries of Great Britain; Ruskin's "Modern galleries of Masters and Stories of Venice;" Roberts, "Hioly Jang Egypt and Nubia," colored plates; "Pompul Iliac tratej," "Paris in its Spiender," Wilson's "American Churches, "Audubon's "Britand Quadrupeds of America," the original tolio edition; Nash, Manslone of England, nive volumes, colored plates; "Masee Francisca England, nive volumes, colored plates; "Ingulorough's "Artiquies of Mexico," colored plates, folio, nine volumes, Maniz, "Tralian Art." Hogarth's Works, an early and beautiques.